



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Saturday, May 30, 2026 • 1:00 PM

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# LILY ENDERLE

*Junior Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Saturday, May 30, 2026 • 1:00 PM

Recital Hall

# LILY ENDERLE, DOUBLE BASS

*Junior Recital*

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## PROGRAM

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Johann Sebastian Bach (1685–1750)

**Cello Suite No. 1 in G Major, BWV 1007 (1717–1723)**

I. Prelude

II. Allemande

III. Courante

IV. Sarabande

V. Minuet 1 & 2

VI. Gigue

Dave Anderson (b. 1962)

**Capriccio No. 2 (1997)**

Giovanni Bottesini (1821–1889); arr. Homer Mensch

**Gran Duo Concertante for Two Basses (c. 1840)**

Robert Kassinger, double bass

Saori Chiba, piano

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*Lily Enderle is from the studio of Robert Kassinger. This recital is presented in partial fulfillment of the degree Bachelor of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

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## PROGRAM NOTES

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Johann Sebastian Bach (1685–1750)

### **Cello Suite No. 1 in G Major, BWV 1007 (1717–1723)**

*Duration: 20 minutes*

J.S. Bach's Six Cello Suites are among the most recognizable classical works. Suite No. 1 in G Major was likely composed in Köthen between 1717 and 1723. Bach used these suites to establish the cello as a solo instrument, rather than an instrument primarily confined to an accompanying role. Suite No. 1 is structured in six movements, following the traditional Baroque dance suite form. It begins with a Prelude, followed by an Allemande, a Courante, a Sarabande, a pair of Minuets, and concludes with a Gigue. The Prelude introduces a simple 8-note motif, a melodic snippet, with a rich harmonic and rhythmic foundation that recurs throughout the suite, offering performers a platform to demonstrate both technical control and expressive musicality. The Allemande pulls the tempo back, allowing for a broader exploration of the melodic ideas introduced in the Prelude. Moving ahead to the Courante, Bach develops a lighter and quicker transformation on his primary motif from the Prelude. Following the Courante, the Sarabande provides a passionate contrast to the preceding movements, emphasizing depth, resonance, and harmonic richness. The first of the two Minuets bring us back to a steadier structure with a confident, buoyant tone, while the second Minuet shifts to the parallel minor key, introducing tonal contrast before the return of the Minuet da capo. Bringing the work to an energetic and joyful close, Bach concludes this suite with an uplifting Gigue, written in a lively 6/8 meter that is standard for the form.

Dave Anderson (b. 1962)

### **Capriccio No. 2 (1997)**

*Duration: 6 minutes*

Dave Anderson currently serves as principal bassist of both the Louisiana Philharmonic Orchestra and the Britt Festival Orchestra. Anderson is also an active composer with a particular focus on the double bass. In addition to his classical training, Anderson is well versed in jazz, pop, funk, and world music, influences that strongly shape his compositions and expand the expressive possibilities of the double bass.

A capriccio, in its basic form, is a free-form work characterized by spontaneity and improvisatory elements, often designed to showcase a performer's virtuosity. Anderson's Capriccio No. 2, written for the 1997 International Society of Bassists International Solo Competition, takes listeners through the full range of the double bass, highlighting both its technical and expressive capabilities. The work opens with a slow, chordal, and ominous introduction, featuring drawn-out rhythms and a restrained tempo that creates tension and uncertainty. As the

piece unfolds, the melody gradually gains momentum, settling into a pronounced rhythmic groove that propels the music forward. In the latter sections, Anderson pays homage to his earlier Concerto for Double Bass, Strings, and Harp, while also incorporating subtle references to several well-known orchestral excerpts from the double bass repertoire. Bringing the piece to an energetic and virtuosic finish, Anderson concludes Capriccio No. 2 with quick moving notes all the way to a roaring end.

Giovanni Bottesini (1821–1889); arr. Homer Mensch

**Gran Duo Concertante for Two Basses (c. 1840)**

*Duration: 20 minutes*

Giovanni Bottesini of Parma, Italy, is often referred to as the “Paganini of the Double Bass,” and revered as one of the most influential figures in advancing the double bass as a solo concert instrument. Bottesini expanded the technical, lyrical, and expressive possibilities of the instrument through technically advanced works unlike much repertoire that had come before. The Gran Duo Concertante is a double concerto for two solo double basses that underscores Bottesini’s intimate understanding of the instrument’s capabilities. With only two solo performers, this piece does not lack in excitement or depth. This work is rich in contrast and virtuosity, relying on dialogue between the two soloists rather than the typical orchestral weight to sustain momentum and dramatic interest.

The Gran Duo Concertante opens with harmonic duets and ascending cadenza passages, immediately establishing a virtuosic and theatrical character. Throughout the opening section, Bottesini frequently juxtaposes roles between the two performers: one bass provides harmonic grounding while the other carries expansive melodic material, creating a sense of musical conversation and balance. As the work progresses into the Allegro, thematic material introduced earlier is restated and developed, with both basses eventually sharing melodic responsibilities while the piano supplies rhythmic and harmonic support. Bottesini’s extensive use of upper-register writing, harmonics, and lyrical passagework highlight the expressive qualities and technical flexibility of the double bass rarely featured in standard orchestral literature. This Gran Duo Concertante reinforces Bottesini’s broader artistic aim of elevating the instrument’s status on the concert stage and demonstrating its viability as a vehicle for virtuosic and expressive solo, and duo, performance.

*Notes by Lily Enderle*